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On the other hand, the closing leaves of *Sax. Chr.* A and D 1066-1080 have in 10½ pages 4 words, i. e., the ratio : 4. The loan-words in Godric's twelve lines baffle any statistics.

In the first decades after the Conquest we observe only a slow increase of French words. The influx is growing considerably stronger towards the middle of the twelfth century.

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ECHOES OF THE CLASSICS IN KIPLING.

Few students of literature, I suppose, would expect to find any classical influences in the writings of so unconventional a versifier as Kipling. On the other hand, any one who appreciates the poet's power of adapting all his experiences to the service of his pen would naturally expect that some references would be found in his writings to the early grind in the classics which was not to be escaped even in a technical school. And so we find that Vergil, Horace, and Homer are not forgotten, even if remembered only to point a jest. In his first volume, *Early Verse*, are found several humorous efforts under the titles, *This Side the Styx*, suggesting *Aeneid* VI ; *Caret* ; *Solus cum sola* ; *Quaeritur* ; *Carmen Simlaense* resembling in name only the *Carmen Saeculare* of Horace, *Donec gratus eram*, a burlesque imitation of Horace III. 9, and more serious verses under *Requiescat in pace* and *Ave Imperatrix*. Another Latin title *Credat Judaeus* comes, of course, from Hor. Sat. 1. 5. 100, and though now a proverb was no doubt familiar to Kipling in its original setting. In *The Maid of the Meerschaum* one famous phrase from Horace is incorporated without translation—, *labuntur anni fugaces*.

In the next volume *Ballads and Barrack-room Ballads*, the school-boy trifling is laid aside and there are a few serious classical allusions. The introductory poem contains references to the religions of Greeks, Mohammedans, and Hebrews. The Greek reference is commonplace and would not necessarily indicate any knowledge of Greek literature,

They are purged of pride because they died ; they know
the worth of their bays,
They sit at wine with the *Maidens Nine*, and the *Gods of the Elder Days*.

The best poem in the volume is the *Ballad of the East and West*, characterised by Tennyson as the "finest thing of the kind in English verse." I think that the scene therein portrayed of the robber chieftain and the young officer, each instinctively recognizing the true man in the other, pledging friendship and exchanging gifts must surely have been inspired by a similar scene in Homer, *Iliad*, VI, 119-234. At least the Homeric scene would have been in Kipling's mind. In the poem *The English Flag* occur the lines :

Never the lotos closes, never the wild-fowl wake,
But a soul goes out on the East-Wind that died for England's sake.

The idea here may have been suggested by Vergil *Aen.* IV, 705, describing the death of Dido,—*Omnis et una dilapsus calor, atque in ventos vita recessit*. The next volume, *The Seven Seas*, contains a few noteworthy allusions. In *The Native-Born* Kipling has translated a familiar line of Horace very happily :

They change their skies above them,
But not their hearts that roam.

which the Roman poet had written in *Epis.* I. 11. 27,—*Coelum, non animum mutant, qui trans mare currunt*. In the same poem another undoubted classical phrase is used, this time from Homer—*Iliad* 9. 594, *βαρυζώνους τε γυναῖκας* :

To the tall deep-bosomed women
And the children nine and ten.

In the *Song of the Banjo* there is the obvious Homeric reference in *I have sailed with young Ulysses from the quay* and to Hesiod's story of Mercury in "*The grandam of my grandam was the Lyre, That the stealer stooping backward filled with fire.*"

In Kipling's last volume, *The Five Nations*, no trace of classical allusion can be detected except in such stock phrases as *doves of Venus*, *Port of Paphos*, *old Hesperides*, *Syren's whispering shriek* and the titles for two humorous poems, *Ubique* and *Et dona ferentes*, the latter of which contains a line which reminds one of something in third-

year Latin—*They removed, effaced, abolished all that man could heave or lift*—, compare Cic. in Cat. II, 1, *Abiit, excessit, evasit, erupit*. The volume closes with Kipling's greatest production, the *Recessional*. I may be wrong in suggesting a Greek influence here, but it has always seemed to me that the tone of that great poem is more in accord with the feeling of Greek tragedy than that of Christian theology. Excessive prosperity was dangerous to the Greek. It made him insolent and neglectful of the gods. He therefore feared a *vémeōis* for his *ἔθης*. So here the poet prays for freedom from a boastful spirit "lest we forget" the power that can destroy as well as create.

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A MIDDLE ENGLISH ADDITION TO THE WAGER CYCLE.

The recently "discovered" ¹ Worcester Cathedral ms. contains several pieces of more than ordinary interest to the student of medieval literature, some of which were previously unknown in English versions. The most significant of the new pieces are several moral treatises (one by Richard Rolle of Hampole), copies of two or three archiepiscopal documents of the thirteenth and fourteenth centuries, especially the *Statutes of Roger Niger*, bishop of London (1229-1241), and finally a Middle English version of Peter Alfonse's *Disciplina Clericalis*. This famous collection of oriental tales which was written in Latin by a converted Jew of Spain early in the twelfth century, has been preserved by translation or adaptation, as a whole or in part, in every important literature of Europe. The tales became widely known thru the medium of Old French poetical versions during the first one hundred years after their composition, and it was not much later before they had found their way into Italian, English, German and Scandinavian literatures. Certain of the more popular stories were

incorporated in slightly modified form into the most famous collections of medieval tales, such as the *Gesta Romanorum*, *Alphabetum Narrationum*, *Cento Novelle Antiche*, Boccaccio's *Decamerone*, and the *Conde Lucanor* of Don Juan Manuel.

By the end of the fourteenth century at the latest Peter Alfonse's work seems to have been well known in England, for Chaucer refers to it in the *Canterbury Tales* ² with the air of perfect familiarity. And not long after the date of the *Canterbury Tales* we have a Middle English version of the *Alphabetum Narrationum* ³ in which more than a third of the tales of the *Disciplina Clericalis* are reproduced in abbreviated form. Then late in the fifteenth century Caxton printed an English version of thirteen of the stories in *The Booke of the Subtyl Historyes and Fables of Esope* (1483). About the same time the Worcester MS. version was probably made. At any rate the MS. belongs to about the middle of the fifteenth century and it contains twenty-five of the tales,—the only early English version of anything like the complete *Disciplina*. While this version omits eight of the stories found in the most complete Latin ⁴ versions, it contains two or three that have not been found in any other translation or adaptation. One of the latter is of especial interest to the student of comparative literature, in that it represents what seems to be the shortest, most simple, and most primitive form of any of the tales of the well-known cycle of "The Woman Falsely Accused," which was so popular

²See his *Tale of Melibeus*. It may, however, be doubted whether Chaucer knew anything about the *Disciplina Clericalis* except what he found in the sources of this tale. Albertano of Brescia (*flor.* 13th cent.) gives numerous quotations from Peter Alfonse in his *Book of Consolation and Counsel* (ed. Thor Sundby for Chaucer Society, 1873), which Jean de Meung reproduced in his *Livre de Mellibee et Prudence*.

³*An Alphabet of Tales. An English 15th Century Translation of the Alphabetum Narrationum*, etc. Edited by Mrs. Mary M. Banks. Two parts, London, EETS., 1904, 1905. Cf. also P. Toldo, *Dall' Alphabetum Narrationum*, *Herrigs archiv*, 117, 68 ff.

⁴Cf. *Petri Alfonsi Disciplinæ Clericalis*. Zum ersten mal herausgegeben, etc., von Fr. Wilh. Val. Schmidt, Berlin, 1827; also, *Discipline de Clergie de Pierre Alfonse*. Société des Bibliophiles français. Par J. Labouderie, Paris, 1824. See also Migne, *Patr. Lat.*, tom. 157, col. 671 ff.

¹Cf. W. H. Hulme, *A Valuable Middle English Manuscript*, *Mod. Phil.*, IV, 67 ff. (1906).